



John Sloan

Whitney Museum of American Art



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John Sloan

*A Concentration of Works from the Permanent Collection
of the Whitney Museum of American Art*

Patterson Sims

Associate Curator, Permanent Collection

A 50th Anniversary Exhibition

April 30–June 22, 1980

John Sloan is one of a series of exhibitions celebrating the 50th Anniversary of the Whitney Museum of American Art. Each exhibition will concentrate on the work of one artist represented in depth in the Permanent Collection of the Museum. The series is sponsored by Champion International Corporation. The exhibitions were organized and the accompanying publications written by Patterson Sims, Associate Curator, Permanent Collection, with Ella Foshay, Curatorial Assistant.

Lloyd Goodrich's research and catalogue (see Bibliography) were of great value in the preparation of this brochure. The continuing and generous assistance of Helen Farr Sloan is gratefully acknowledged by the author.

Design & Typography by Howard I. Gralla
Typesetting by Helene Wells Studio
Printing by The Meriden Gravure Company
Cover Printed by Acme Printing Company, Inc.

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Cover
John Sloan, *The Picnic Grounds*, 1906-7
Oil on canvas, 24 x 36 inches
Purchase 41.34

Introduction

In deciding to pursue a career as an artist, John Sloan (1871–1951) had the encouragement of his family — his father and a sister were both artists — and the additional advantage of growing up in Philadelphia, a city with a great tradition in the fine arts. He attended high school with, at one point, William Glackens and Albert C. Barnes. (The painter Glackens remained Sloan's friend throughout his life and in 1913 persuaded Barnes, for whom he acted as art adviser, to purchase the first painting Sloan ever sold.) In 1888, Sloan began working as an assistant cashier in the firm of Porter and Coates, Philadelphia's leading book and print dealers. There he saw original prints by great masters such as Rembrandt and Dürer, and started to make drawings and etchings after them. Using Hamerton's *Etcher's Handbook*, Sloan had taught himself to etch and, later, with Collier's *Manual of Painting*, to paint. He began to support himself as a graphic designer for a fancy goods business. In 1890, to further his training in drawing, he briefly enrolled in night school, and beginning in the winter of 1893 took his first and only official classes in art, at the Pennsylvania Academy of the Fine Arts with Thomas Anshutz, a former associate of Thomas Eakins and his successor as head of the Academy's school. That fall he also assumed a full-time position as an illustrator at the *Philadelphia Inquirer*, where he worked under the direction of Edward Wyatt Davis, the father of the painter Stuart Davis. In this milieu he re-encountered Glackens and met George Luks and Everett Shinn. In late 1892, he was also introduced to Robert Henri; though only a few years his senior, Henri became a mentor to Sloan, who described him as "the Abraham Lincoln of American art."¹

Sloan's regular income during the next twenty years was derived from his illustrations for newspapers and magazines. Yet unlike Glackens, Luks, and Shinn, he did not have a facility for pictorial reportage. He never was

attracted to making a direct and accurate copy of a scene. Developing during the grand epoch of art nouveau design, Sloan's newspaper illustrations were colorful, curvilinear, and decorative picture puzzles, figurative designs, and general sketches of city life. Relying upon commissions, he was very conscious of producing work of broad public appeal.

Sloan's paintings and etchings at the turn of the century were a reaction against the decorative and generalized character of his illustrations, and were strongly influenced by Henri's admiration for the realism, restrained palette, and painterly richness of Courbet and Manet. His other gods "were Whistler, Velasquez, and Frans Hals."² Sloan had married Dolly (Anna M.) Wall in 1901 and, with her spirited support, they moved to New York in 1904. He had exhibited by this time at the Pennsylvania Academy of the Fine Arts, Carnegie Institute, and the Art Institute of Chicago, and he began devoting more of his energy to making art. The paintings and etchings of New York City scenes that Sloan produced at this time commented unequivocally and often with great wit on urban working-class life. Sloan's humanism made him a frequent critic of what he regarded as injustices in the American system. In his drawings for *The Call* and later *The Masses*, important Socialist publications, he tried to promote social change.

When Sloan realized how difficult it was to succeed as an independent, forward-thinking artist, he tried to find ways for innovative artists to arrange their own exhibitions. In February 1908, he participated in the exhibition of *The Eight* at the Macbeth Gallery. These eight artists — Arthur B. Davies, Glackens, Henri, Ernest Lawson, Luks, Maurice B. Prendergast, Shinn, and Sloan — were united not by a common style but by friendship and their opposition to the limited opportunities for artists outside the academic establishment to exhibit and sell their work. Sloan took

photographs of the pictures, produced the catalogue, and (though he sold nothing) acted as treasurer of the show. His administrative and organizational ability and his sense of compassion and openness were to make him a sought-after member of numerous artists' associations. Amidst the demands of his great artistic productivity and extensive teaching, Sloan repeatedly arranged group exhibitions and was president of a variety of arts organizations.

Having instructed himself to be an artist, Sloan was particularly qualified to teach others. Starting in 1912, he taught regularly in New York, both privately and publicly. He was associated for the longest period with the Art Students League, teaching there on and off until 1938. Over the years at the League, he instructed a varied group of appreciative students that included Peggy Bacon, Alexander Calder, Adolf Gottlieb, John Graham, Reginald Marsh, Barnett Newman, and David Smith. In 1939 *Gist of Art*, his classic compilation of artistic principles and insights, was published. Concise yet conversational, it was conceived and organized by Helen Farr, a student of Sloan's since 1927, whom he was to marry in 1944, a year after Dolly's death. Along with his 1906–13 diaries (modeled after the London journals of Samuel Pepys and published in 1965 as *John Sloan's New York Scene*), *Gist of Art* is one of the most informative written works by an American artist.

Sloan made very conscious decisions to alter his approach or style at different times in his career. Based upon his introduction in 1909 to Maratta color (a system based on premixed tubes of paint), contact with what he called "ultra-modern" artists in the Armory Show of 1913, and, in the late 1920s, his adoption of glazing techniques, the rendering of shape through line (or "form-realization," as he called it), and the use of the tempera medium for underpainting, Sloan's painting underwent dramatic changes. Color intensified, content became less illustrative and narrative, and either the surroundings began to predominate over the figure or the single figure, especially

the female nude, used for abstract and formal ends, became the composition's focus.

The stylistic shift in Sloan's work from the late 1920s on was championed by few and criticized by many. Sloan himself sardonically commented that some people felt he no longer painted "Sloans." What these critics did not see was the underlying continuity in his work: throughout his stylistic development, the figure and the landscape remained the primary vehicles of his expression. Indeed, Sloan was one of the first of his generation to liberate these subjects from their traditional strictures, and he never abandoned them as the appropriate means of art.

Sloan met Gertrude Vanderbilt Whitney around 1915. From 1915 to 1927, he lived at 88 Washington Place, nearby Mrs. Whitney's MacDougal Alley studio. In 1915, he served on a jury with George Bellows and Robert Henri for one of her competitive exhibitions for younger artists. He became friendly with Mrs. Whitney and her energetic secretary Juliana R. Force, friendships which continued throughout their lives. The immediate result of his association with them was a one-man show — Sloan's first — at the Whitney Studio at 8 West Eighth Street from January 26 to February 6, 1916. Sloan's show, which included paintings, drawings, and prints, attracted considerable public notice. This one-man show was soon followed by another at the Hudson Guild Settlement House. Sloan had, in fact, delayed the opening of this show for the exhibition with Mrs. Whitney, which he felt was more important. As Sloan wrote to her later in the spring: "due to the prestige which my exhibition at 8 W. 8 established . . . I have passed through the most successful winter of my career. . . . Mr. Kraushaar is to handle my etchings and paintings as well — his attention was quite surely attracted to my work by my 'Whitney Show.'"³

In the years 1917–20, Mrs. Whitney purchased three paintings by Sloan. She then bought *Haymarket* (1907), which she later donated to the Brooklyn Museum. At some

point, Mrs. Whitney also acquired an extensive collection of Sloan's prints. She donated a large number of them to the Metropolitan Museum of Art and in 1931 gave over one hundred and thirty to the Whitney Museum, as well as the three paintings she had earlier purchased.

Sloan was one of the charter members of the Whitney Studio Club, founded by Mrs. Whitney in 1918: he and Mrs. Whitney were particularly congenial during this period. In the same year, Sloan became the president of the Society of Independent Artists of which Mrs. Whitney was a director and a significant source of financial support during the following decade. Though Sloan never was active socially in the Club, he did participate in numerous exhibitions there. In addition to a one-man show of etchings in January 1921, his work appeared in almost all of the Club's group exhibitions.

Beginning with the opening exhibition of the Whitney Museum of American Art in November 1931, Sloan's work has been frequently shown at the Museum. It has been included in over thirty-five group shows and over twenty-five Whitney Museum Annual and Biennial Exhibitions. In the spring of 1936, one hundred of his prints from the Permanent Collection, almost all of which had been part of Mrs. Whitney's original gift, were exhibited. In January 1952, a large retrospective of his paintings, prints, and drawings, organized by Lloyd Goodrich, opened at the Museum. Though Goodrich had planned the show with Sloan's assistance, the artist died five months before the opening. The largest show of his work ever assembled, it traveled to

the Corcoran Gallery of Art and the Toledo Museum of Art.

Of the work by John Sloan presently in the Permanent Collection, only the prints remain from Mrs. Whitney's original gifts. In 1936, *Backyards*, *Greenwich Village* and *Sixth Avenue Elevated at Third Street* were acquired from the artist through the Kraushaar Galleries. Five years later, *The Picnic Grounds* was purchased, again through Kraushaar Galleries, to aid Sloan, who was recovering from an operation. Three paintings Mrs. Whitney had purchased from Sloan between 1917 and 1920 were traded to the artist's estate in 1951 for *The Blue Sea — Classic*, *Romany Marie*, and *Nude and Nine Apples*. The following year, the artist's widow gave *Riders in the Hills* and *Charlotte in Red Coat*, and the Sloans' great friend, Amelia Elizabeth White, gave the portrait Sloan had painted of her. In 1959, Miss White donated a second portrait, the memorable painting of the artist's first wife, *Dolly with a Black Bow*. *Kitchen and Bath* was given to the Museum in 1960 by Mr. and Mrs. Albert Hackett. The last three paintings acquired by the Museum have been donated through the generosity of Mrs. John (Helen Farr) Sloan: *Model in Dressing Room*, given in 1967, and, in 1980, through the John Sloan Memorial Foundation (as Promised Gifts), *The Hawk (Yolande in Large Hat)* and *Juliana Force*. The present exhibition surveys a career of over fifty years of sustained achievement. At the same time, it charts a relationship between Gertrude Vanderbilt Whitney, the Whitney Museum, and John Sloan and his work which has flourished vigorously for sixty-five years.

John Sloan (1871–1951)

1871

Born August 2, Lock Haven, Pennsylvania, one of three children born to Henrietta Ireland and James Dixon Sloan.

1876

Family moves to Philadelphia.

1888

Following failure of his father's business, works at Porter and Coates, booksellers and fine print dealers. Teaches himself to etch. Sells sketches and card designs.

1890–91

Goes to work for A. Edward Newton, later a famous bibliophile, designing novelties, calendars, lettering. Joins evening freehand drawing class at Spring Garden Institute, Philadelphia. Becomes a free-lance designer of novelties, advertisements, certificates, and diplomas. Three drawings accepted for publication in the periodical *Judge*.

1892–93

Takes full-time position in the art department of the *Philadelphia Inquirer*. Meets Charles Grafly and through him Robert Henri. Enters a class at the Pennsylvania Academy of the Fine Arts, "Drawing from the Antique," under Thomas Anshutz. Helps found Charcoal Club, an informal organization of Academy students, dedicated to life drawing. Rents Henri's studio at 806 Walnut Street, which becomes a meeting place for Glackens, Henri, George Luks, and Everett Shinn.

1895

In December, starts work for the art department of the *Philadelphia Press* on the Sunday Supplement staff.

1896–97

Makes two murals for the Pennsylvania Academy of the Fine Arts. Under the encouragement of Henri, begins to paint seriously (mainly portraits).

1898

Spends a brief trial period in New York,

working for the *New York Herald*, but returns to work on the *Philadelphia Press*. Meets Anna M. (Dolly) Wall, whom he will marry in 1901.

1900

Exhibits in group shows at the Carnegie Institute and the Art Institute of Chicago.

1901

Included in group exhibition at the Allan Gallery, New York.

1903

Dropped by *Philadelphia Press* art department but continues on free-lance basis, making word-charade puzzles for the newspaper until 1910. This job provides his only regular source of income.

1904

Moves to New York in April, earns additional money as a free-lance illustrator for *Collier's* and *The Century*.

1906

Begins to keep diary; continues through 1913. Substitutes for Henri at the New York School of Art.

1908

Exhibition of The Eight, Macbeth Gallery. Sloan shows seven paintings, none sell.

1909

Contributes cartoon drawings for Socialist papers. Meets and begins close friendship with John Butler Yeats, father of the poet William Butler Yeats.

1910

"Exhibition of Independent Artists," of which Sloan and Henri are prime organizers, opens in New York. Joins Socialist Party.

1911

Beginning of regular MacDowell Club group exhibitions, which he occasionally organizes.

1912

First issue of *The Masses*, a Socialist journal



John Sloan, c. 1931
 Photograph by J. Wyatt Davis

for which Sloan acts as art adviser and to which he contributes many of his finest cartoons. Begins to have private pupils for drawing, painting, and etching classes; starts working from the nude.

1913

Represented by five etchings and two paintings in the "International Exhibition of Modern Art," the so-called Armory Show; none sell. First sale of painting, *Nude in the Green Scarf*, to Albert C. Barnes.

1914

Resigns from the Socialist Party and ceases to be art adviser to *The Masses*. Spends first of five successive summers in Gloucester, Massachusetts.

1916

First one-man show, Gertrude Vanderbilt Whitney's studio, New York; one-man show, Hudson Guild Settlement House. Begins long-time association with the Kraushaar Galleries. Teaches privately at Gloucester during the

summer; teaches at the Art Students League (1916–24; and also during 1926–30, 1935–38).

1917

Helps to hang the first exhibition of the Society of Independent Artists. Has first one-man show at the Kraushaar Galleries.

1918

Elected president of the Society of Independent Artists; maintains position until his death.

1919

First trip to Santa Fe, where he buys a house in 1920; spends four months a year there through 1950.

1921

First sale of a painting to a major museum: *Dust Storm, Fifth Avenue*, to the Metropolitan Museum of Art.

1925

Publication of A. E. Gallatin's *John Sloan*.

1929

Elected to the National Institute of Arts and Letters.

1931

Receives Carroll H. Beck Gold Medal from the Pennsylvania Academy of the Fine Arts. Made honorary member and elected president of the Art Students League.

1932

Joins staff of Alexander Archipenko's École d'Art in New York, where he teaches drawing and painting until February 1933. Resigns as president of the Art Students League.

1933

Refuses an invitation from Moscow to show with the American Section of the International Bureau of Revolutionary Artists. Following George Luks' death, asked to take over Luks' art school in New York; teaches there until May 1935. Due to economic circumstances,

cannot afford trip to Santa Fe. Offers works at half-price to sixty museums; only one museum makes a purchase — in 1935.

1934

On the staff of the Public Works of Art Project for two months.

1938

Retrospective exhibition, Addison Gallery of American Art, Andover, Massachusetts.

1939

Gist of Art, a compilation of his artistic principles, published. Paints mural for Treasury Department Art Program in Bronxville, New York, Post Office.

1941

One-man exhibition, Museum of New Mexico, Santa Fe.

1942

Receives first prize, for an etching, in the government's "Artists for Victory" exhibition. Elected to the American Academy of Arts and Letters.

1943

Death of Dolly Sloan.

1944

Marries Helen Farr, a pupil and longtime friend of the Sloans'.

1946

Retrospective exhibition, Dartmouth College, Hanover, New Hampshire, in honor of his seventy-fifth birthday.

1948

Retrospective exhibition, Kraushaar Galleries.

1950

Awarded gold medal for painting by the American Academy of Arts and Letters.

1951

Dies September 7 in Hanover, New Hampshire, of post-operative complications.

The Picnic Grounds

On Decoration Day, 1907, John and Dolly Sloan were invited to spend the afternoon in Bayonne, New Jersey. They walked along the shore, admired the boats, and then went over to the Newark Bay side of the town. There in the woods they strolled through the public picnic grounds. Near a dancing pavilion they observed, as Sloan noted in his diary, “young girls of the healthy lusty type with white caps perched on their heads.”⁴ Back in New York City a few days later, Sloan began to paint this scene from memory — his usual practice. He was confident about the work and felt that “I have a good ‘go’ at it.”⁵ *The Picnic Grounds* was not completed until the end of February 1907. Shortly thereafter it was included in an exhibition at the National Academy of Design. Exhibited “above the line” — higher than normal eye level — it nonetheless came to the attention of some visitors who were selecting pictures to be sent to the Dallas State Fair in Texas. Two years later, when *The Picnic Grounds* and two other Sloan paintings were rejected by the International Jury at the Carnegie Institute, the artist noted somewhat philosophically: “I’m not painting to suit these people so why should I be downcast when I don’t please them?”⁶

When, thirty years later, Sloan discussed the painting (which he still owned) in *Gist of Art*,

he described the “scene in which these adolescent boys and girls frolic like bear cubs.” He drew attention to “the grin that surrounds the golden tooth” of the young man at the center of the composition and admired the painting’s “fine greys and whites” and “easy, active graphic character of execution.”⁷ The painting does seem to have been rapidly executed, exhibiting a degree of spontaneity quite unlike the precise graphic character of his etchings. The patriotically decorated bandstand and the trees with their cheerful, protective white coatings set off the frivolity of the young, most likely working, people on their special holiday. Color is used in incidental patches and the painting communicates a liveliness of palette which was unusual for the artist in this early period. By comparison with the conventional, contemporaneous depiction of women in the American Impressionist painting of members of The Ten like Frank Benson, Thomas Dewing, and Edmund Tarbell, where women were perceived as silent, porcelainous, and inactive, Sloan’s women are communicative, joyous, and lively. How strikingly active and democratic the scene in *The Picnic Grounds* appears: whether engaged in discussion or play, the men and women are treated as equal beings.



The Picnic Grounds, 1906–7
Oil on canvas, 24 x 36 inches
Purchase 41.34
(on cover in color)

Early Prints & New York City Scenes

John Sloan's first print, an etching after Rembrandt, was made in 1888. His corpus of prints includes about one hundred and fifty posters (few of which survive), nine lithographs, and over three hundred etchings, the last one made in 1949. Sloan's early interest in etching — he began to etch before he seriously took up painting — and his long productivity in the medium confirm that the basic impulse of his art was graphic. Having started his artistic career as a newspaper and magazine illustrator, Sloan thought with line; color was an added element. His sources were as varied as the French caricaturist Gavarni (1804–66), the English illustrator John Leech (1817–64), and Daumier, Hogarth, and Rembrandt. Sloan's numerous etched illustrations for the writings of Charles Paul de Kock and his "New York City Life" series were the cycles of etchings that inaugurated his achievements in the medium and established his narrative ideology. De Kock (1784–1871) was a very productive, if minor, French author. His brief

fame in America came with the publication between 1902 and 1909 of illustrated, variously priced editions of forty-two volumes (out of a projected fifty) of his novels, tales, vaudevilles, and reminiscences. The set was issued by Frederick J. Quinby Company and seems to have been their only known publication. William Glackens was first approached to illustrate the books, and he then invited Sloan, George Luks, and others to join him. Of the ninety-one etchings that were eventually completed, Sloan executed fifty-three between 1902 and 1904. Almost all of Sloan's de Kock etchings, with the exception of some portraits, were specific illustrations of the text and appropriately captioned. His research for the series into French life and history was so extensive that he said of Paris, which he never



Love on the Roof, 1914
Etching, $5\frac{3}{4} \times 4\frac{5}{16}$ inches
Gift of Gertrude Vanderbilt Whitney 31.846



The Women's Page, 1905
Etching, $4\frac{9}{16} \times 6\frac{3}{4}$ inches
Gift of Gertrude Vanderbilt Whitney 31.822



De Kock's Study, 1903
Etching, $3\frac{3}{4} \times 5\frac{5}{8}$ inches
Purchase 36.68



Before Her Makers and Her Judge, 1913
Crayon on paper, 16½ x 25 inches
Purchase 36.38

visited: "I could have found my way around its streets in the dark."⁸

Following his friends Henri and Glackens, Sloan finally moved to New York City in April 1904. His "New York City Life" set of prints, mostly executed in 1905–6, was one of his first responses to the new environment. As the de Kock illustrations had "fired my creative imagination and increased the technical skill in handling the etching needle, New York had its human comedy and I felt like making pictures of this everyday world."⁹ Though he etched many portraits of friends and associates in these years, it was the nameless denizens of the Greenwich Village and Chelsea sections of the city who were Sloan's essential models. Acknowledging the voyeuristic aspect of his choice of subject, Sloan commented of *The Women's Page* that "The psychologists say we all have a little peeper instinct, and that's a result of peeping—the life across from me when I had a studio on 23rd Street."¹⁰

The prints Sloan made of New York scenes between 1905 and 1925 most often record a city of working-class people enjoying simple pleasures. When he depicted the social elite, he

was, as Guy Pène du Bois so memorably noted, "aroused to satire. . . . He will be satirical about Fifth Avenue and dangerously near to romantic about Sixth. His Fifth Avenue people give you the feeling that they just moved over from Sixth and made themselves funnier than they were by the addition of more exaggerated clothes and manners."¹¹

Sloan's prints were occasionally based upon drawings for *The Masses*, the cooperative Socialist publication for which he was art editor from 1912 to 1914 and in which some of his best drawings appeared. In drawings such as *Before Her Makers and Her Judge*, reproduced in the August 1913 issue, social insight and satire were combined. Here Sloan shows charges of prostitution being brought against an elegantly attired young woman at the Jefferson Market Police Court by men who look as if they might wish to be her clients.

In 1908 Sloan was first attracted to lithography, having secured the loan of Arthur G. Dove's press. But its softer line and surface were not as well suited to his graphic mode as was etching. Moreover, he had neither the skill nor the time to print his own lithographs, and could not afford to have them printed by others. It was etching that functioned throughout Sloan's career as the best means to express "without equivocation the thought of the artist."¹²

Dolly with a Black Bow & The Hawk (Yolande in Large Hat)

In an unfinished etching of 1903, Dolly Sloan makes her entrance into Sloan's art. She was introduced to Sloan in 1898 by Edward W. Davis, the art director for whom Sloan was working at the *Philadelphia Press*; they were married in 1901. Sloan's biographer, Van Wyck Brooks, summed up Dolly in this way: "Tiny as a hummingbird, four feet nine inches tall . . . she was a tempestuous little soul, mercurial, unstable, but as bold as a jay in defence of her affections and beliefs."¹³ The key to Sloan's own emergence and liberation as an artist, she encouraged him to leave Philadelphia and to break his close ties with his family. Seen from a different vantage, however, Dolly was an emotionally unstable, alco-

holic and manic-depressive personality who found causes to support in art and politics. An intense Socialist until 1914, she "was in her element distributing tracts and selling books at meetings in the streets, marching in suffrage processions, working for causes — pacificism, socialist picnics, birth control."¹⁴ Sloan confided to a friend that he kept a diary in part to raise his wife's self-esteem; he knew she would read it, so he constantly praised her there. Sloan's numerous etched portraits of Dolly or scenes in which she was included record his deep affection for her and, in two prints of 1929 and 1936, perhaps a hint of his melancholy over her decline. But *Dolly with a Black Bow*, begun in March 1907, stresses her dig-



Dolly with a Black Bow, 1907
Oil on canvas, 32 x 26 inches
Gift of Miss Amelia Elizabeth White 59.28

nity and strength of character. Sloan commented at the time that the painting was a “most difficult proposition. . . . I’ll have to do the head again, it is not the thing I want of her.”¹⁵ Indeed, he contended that “one’s family are the painter’s most difficult sitters. . . . his mind is divided between the creative and the critical.”¹⁶

Like Glackens, Henri, and Luks, Sloan was a proficient and prolific portrait painter. A subject who was clearly easier for him to paint than Dolly was Yolande Bugbee. Described in 1909 by Sloan as “a very bright nervous bird-like young woman of seventeen years,”¹⁷ she was to be the subject of at least six paintings during the next two years, and of two additional portraits in the last five years of his life. Though Sloan’s relationship with Miss Bugbee was quite formal, almost all of these paintings

used “Yolande” in their titles, since Sloan found that “Yolande is the prettiest part of the name.”¹⁸ He later noted that his sitter had “a fanciful mind and has been a great incentive to work. I hope to have her again before long. But models are an expensive luxury when no pictures are being sold.”¹⁹

The Hawk (Yolande in Large Hat) is one of Sloan’s most loosely painted, animated, and vivacious portraits of this model. Its somber palette and rich painterly surface indicate the profound contribution of Hals, Manet, and Velázquez to Sloan’s art. The title of the work may refer alternatively to the decoration on her elaborate hat or to her intense gaze. The painting’s trenchant details—the sloppy pearl necklace, the gigantic hat, and Yolande’s penetrating demeanor—elevate this work above the level of typical studio portraiture.



The Hawk (Yolande in Large Hat), 1910
Oil on canvas, 26 x 32 inches
Promised 50th Anniversary Gift of the John
Sloan Memorial Foundation

Kitchen and Bath & Backyards, Greenwich Village

"I am in the habit of watching every bit of human life I can see about my windows, but I do it so I am not observed at it. I 'peep' through real interest, not being observed myself. I feel that it is no insult to the people you are watching to do so unseen, that to do it openly and with great expression of amusement is an evidence of real vulgarity."²⁰

In some 1905 etchings, such as *The Women's Page*, and in later prints like the quintessential *Night Windows* of 1910, one sees evidence of Sloan's provocative night and day "vigils at the back window."²¹ *Three A.M.* is one of the best known of Sloan's relatively few paintings concerned with this voyeuristic theme. Less well known is Sloan's *Kitchen and Bath*, which is a later portrayal of the standing figure in *Three A.M.* Dressed in the identical nightgown, the woman is seen bathing herself as she rests on the edge of the wooden tub with one foot upon the top of a broken slat-back chair. Most likely this is the

same chair that is visible in the earlier painting of these cramped quarters, where the kitchen and bath were in the same room. Unlike the treatment of working-class people in the contemporary novels of Theodore Dreiser, Sloan's women are not defeated by their circumstances. The bathos and moralizing of Dreiser, so often unfavorably compared with Sloan's attitudes, are replaced, in *Kitchen and Bath*, *Three A.M.*, and in other paintings and etchings of Sloan's earlier New York City scenes, with a reportorial, non-judgmental compassion for working-class people living to the best of their means.

It is difficult to imagine the effect that Sloan's paintings of city life had on viewers when they were first shown. In the reviews of The Eight's exhibition at the Macbeth Gallery in 1908, the dismal subject matter and dark coloration of Sloan's city scenes were criticized. Yet what was then seen as depressing and artistically inappropriate is now perceived



Three A.M., 1909
Oil on canvas, 32 x 26 inches
Philadelphia Museum of Art; Gift of Mrs.
Cyrus McCormick



Night Windows, 1910
Etching, 5 1/8 x 6 13/16 inches
Gift of Gertrude Vanderbilt Whitney 31.832



Kitchen and Bath, 1912

Oil on composition board, 24 x 20 inches

Gift of Mr. and Mrs. Albert Hackett 60.44

as pleasant and nostalgically charming. The ability of these works to shock and horrify people by depicting the life around them as honestly as possible has been dulled by time. In the years following 1909, Sloan began to move from the somber subjects and dark tonality of his earlier pictures to brighter and more cheerful scenes. Though only two years separate

Kitchen and Bath from *Backyards, Greenwich Village*, a seminal event had occurred that had a noticeable effect on Sloan's palette and his approach to subject matter.

Sloan was one of the twenty-five artist members on the organizing board of the "International Exhibition of Modern Art" (the so-called Armory Show), which opened in



Backyards, Greenwich Village, 1914

Oil on canvas, 26 x 32 inches

Purchase 36.153

New York in 1913. His participation followed from his tireless, ongoing efforts to organize artists to free themselves from academic constraints and prejudices by arranging their own exhibitions. He was also on the Hanging Committee, and was represented in the show by two paintings and five etchings. The Armory Show changed the direction many American artists had been taking, encouraging them to shift from a representational art about life to an art more directed to formal issues. Up until then, Sloan had seen little modern art. During his frequent visits to the exhibition, he was especially drawn to the use of color in the paintings of Cézanne, Matisse, Renoir, and to the line of Van Gogh. Sloan was ready to explore new ideas in his art. He desired to move beyond working by fortuitous inspiration or in the service of social messages. The

European artists whose pictures he admired at the Armory Show did not seem to await inspiration and their work impressed upon Sloan the importance of painting for painting's sake. Lloyd Goodrich has suggested that after Sloan's exposure to modern art, he made use of "the same subjects as before" — as in *Backyards, Greenwich Village* — "but with a new lyricism and a delightful freshness and purity of color."²²

In 1913–14, Sloan had a separate studio at 35 Sixth Avenue. It was there he painted from memory this scene of the Greenwich Village backyards visible behind the apartment he and Dolly shared at 240 West Fourth Street. In Sloan's later assessment of the picture, "the winter atmosphere and color [are] well rendered, the cats unforgettable."²³

The Blue Sea — Classic

Sloan sold his first painting in 1913. He was also receiving more — and better paying — illustration assignments and had a small income from his private classes. This improved financial security enabled the Sloans to leave New York during the summer of 1914. They went to the seacoast at Gloucester, Massachusetts, where they shared a cottage with friends. They spent the next four summers in Gloucester. After 1916, Sloan, now associated with the Art Students League, also taught private summer classes in Gloucester.

That first summer in Gloucester, Sloan painted one or two landscapes and seascapes a day. In 1892 and 1893 he had produced watercolor landscapes and, during summer holidays (1906–11), numerous small studies and a few full-scale paintings of nature. But these 1914 Gloucester works were his first concentrated efforts to depict nature without figures. Light, color and form completely consumed his interest: “I would take half an hour to set my palette. Then I would pick up these set tones and draw with paint. Instead of imi-

tating the colors in nature, I decided on some quality of color that interested me and set a limited palette.”²⁴ The blue of *The Blue Sea — Classic*, painted in 1918, Sloan’s final summer in Gloucester, was clearly the color that engaged him here. With its classic six-masted schooner on the horizon, “the sea,” as Sloan wrote of a similar painting, appears “like a great blue wall.”²⁵

Sloan’s art was liberated by his experience of nature. It was at this time that he was breaking with the Socialist Party and ceasing to submit drawings to *The Masses*. With the onset of the First World War, it had become apparent to him that Socialism could not prevent international conflicts. One may speculate that nature, in the form of the beauty of Gloucester, and his growing involvement with more purely formal, painterly problems, made it possible and desirable to pursue a less illustrative art — one where he felt no compunction to include the figure. Sloan’s summers in Gloucester were a period of important transition in his work.



The Blue Sea—Classic, 1918
Oil on canvas, 24 x 30 inches
Purchase (and exchange) 51.39

Romany Marie & Juliana Force

Sloan's work frequently provides us with a pictorial chronicle of the people he met and the places he habituated. Along with his numerous etchings of Greenwich Village gathering places, his view of the New York scene is recorded in his portraits of Romany Marie and Juliana Force—both women famous for their generosity and openness to developing artists.

In 1920 Sloan painted *Romany Marie*, his best-known portrait of a Greenwich Village character. Marie (or “Marye,” as Sloan always spelled it) “acted the part of hostess, philosopher and friend in her series of quiet little restaurants”²⁶ in Greenwich Village. As reported in her obituary, her restaurants “provided a kind of atmosphere where the



creative could find warmth and a home.”²⁷ Regally bohemian, Marie was noted for her bright, exotic gypsy garb and heavy, jangling jewelry. In addition to the Sloans, her restaurant was a meeting place for numerous struggling artists and writers, including Stuart Davis and Eugene O’Neill. In an etching made in 1922, but not printed until 1936, Dolly is seen next to the braceleted Romany Marie, while Sloan sits pensively across from them.

Though slightly less accessible and, unlike Marie, never taken to reading tea leaves, Juliana Force (1876–1948) was another legendary supporter of struggling artists. She was associated with Gertrude Vanderbilt Whitney from 1911 and came to work full-time for her as a general assistant in 1914. The exhibitions held beginning in 1918 at the Whitney Studio Club — designed to promote younger artists’ work and to function as a gathering place — were under the capable management of Mrs. Force. It was said that Mrs. Whitney trusted Mrs. Force completely because she was probably the only person who told Mrs. Whitney the truth. Direct, stylish, and witty, Mrs. Force was instrumental in the founding of the

Whitney Museum of American Art. When she protested her appointment as its first director, she was told by Mrs. Whitney: “Either you’ll be the first director, or we won’t do it.”²⁸

In 1933–34, Mrs. Force was New York Regional Chairman of the Public Works of Art Project, a pilot program for the entire WPA. She was described by Hermon More and Lloyd Goodrich, her colleagues at the Whitney Museum, as “small and slight but carrying herself very straight, with striking auburn hair and compelling light green eyes, not conventionally handsome but with a personal magnetism that struck one instantly on meeting her, like a physical sensation.”²⁹ Sloan was unhappy with the way he painted Mrs. Force’s face in what he called a sketch portrait of her, and he altered it slightly in 1949 (after her death) to make her more conventionally attractive. Portrayed by numerous artists, Mrs. Force was seen in this instance, at the beginning of her career, as a leisured and elegant woman, not as the formidable and impassioned advocate for American artists that she was to become.



Romany Marye in Christopher Street, 1922, 1936
Etching, 6 x 8 inches
Delaware Art Museum, Wilmington; Gift of Mrs. John Sloan

Opposite, left:
Romany Marie, 1920
Oil on canvas, 24 x 20 inches
Purchase (and exchange) 51.40



Juliana Force, c. 1916 and 1949
Oil on canvas, 32 x 26 inches
Promised Gift of the John Sloan Memorial Foundation
Photograph courtesy of Oliver Baker

Sixth Avenue Elevated at Third Street

"The elevated, half a quiet block away, sounded a rumble of drums . . . like an angry eagle, breasting the dark curve at the corner."³⁰

Between 1908 and 1913, Sloan made three major paintings which incorporate the Sixth Avenue elevated train in compositions organized by a powerful diagonal thrust. During the 1920s, the elevated and, seen from the distance, the spire of the Jefferson Market Police Court (now the Jefferson Market New York Public Library) were among Sloan's favorite subjects. Three etchings include these urban features, and in another the Court's tower is visible. The 1917–22 painting *Jefferson*

Market and one of the three etchings he made of the scene record the uptown view from his 88 Washington Place studio-apartment. In 1922, Sloan made a larger painting of the view downtown from the roof of 88 Washington Place. *The City from Greenwich Village* registers a shift from documentary to formal concerns: he painted from a remembered perspective, since his studio was then located in the triangular loft building at the right. All the buildings to the left of the elevated, which ceased to run after 1938, were at that time being demolished. The painting records New York's older buildings as they were making way for taller, more modern structures. The



The City from Greenwich Village, 1922
Oil on canvas, 26 x 33¾ inches
National Gallery of Art, Washington, D.C.;
Gift of Helen Farr Sloan



Jefferson Market, 1917 and 1922
Oil on canvas, 32 x 26 inches
Pennsylvania Academy of the Fine Arts, Philadelphia; Gilpin Fund Purchase



Sixth Avenue, Greenwich Village, 1923
Etching, 4⅞ x 6⅞ inches
Purchase 36.154



Sixth Avenue Elevated at Third Street, 1928
 Oil on canvas, 30 x 40 inches
 Purchase 36.154

lights of the Wall Street area were given a luminosity which made them function as symbolic beacons of both urban change and high finance. The dramatic, disappearing curve of the elevated at Third Street is carefully balanced by the advancing, blue and white headlighted subway. The controlled dark and light values of this painting make it one of the most abstract of Sloan's city views. But in his etching *Sixth Avenue*, *Greenwich Village* and in the 1928 painting *Sixth Avenue Elevated at Third Street*, Sloan returned to the storytelling groupings of figures that had characterized his earlier works. As Sloan reflects the charged excitement of the scene in the insouciance of its inhabitants, the greater prosperity and style of his figures is very apparent. Sloan believed there was "more of a sense of realization in this work than earlier works of a similar nature."³¹ Certain other crucial differences are evident. In 1909 Robert Henri had intro-

duced Sloan to a new color system invented by Hardesty G. Maratta, an artist, chemist, and paint manufacturer. Maratta's color system and paints influenced a number of other painters, including George Bellows. He packaged an entirely new product: thirty-six premixed color pigments in tubes. Along with their greater convenience, these sets enabled the painter to work with a calculable variety of hues. Sloan used Maratta's colors until 1919 to generate individual palettes for each work. After 1919, he dispensed with these commercially produced colors, but continued to systematize his palette. The fuller range of hues that consequently evolved encouraged Sloan to use color in more adventurous and vivid ways, as is apparent in the richer yellows, purples, and blues of *Sixth Avenue Elevated at Third Street*. He contrasted the "orchestral" color of his post-Maratta paintings with the "fife and drum" tones of his earlier work.

Model in Dressing Room & Nude and Nine Apples

Unlike most artists of accomplishment in the early years of the twentieth century, John Sloan's training offered little academic opportunity to draw the figure. Though he did work briefly in 1893 at the informal, short-lived Charcoal Club, it was not until 1912 that he was again to draw from the nude regularly. That year he began teaching a small private class in etching, drawing, and painting, for which a model was employed. After 1916, when he became associated with the Art Students League, teaching extensively there and elsewhere until 1938, Sloan had access to nude models.

Sloan's autobiographical etching *Anshutz on Anatomy* was one of his earliest uses of the nude. Completed a few months before his former teacher's death, it recounts the series of six lectures Anshutz gave at Henri's class at the New York School of Art in 1906. Not only does the etching include portraits of Bellows,

Linda and Robert Henri, Glackens, Rockwell Kent, Walter Pach and the Sloans, but it displays as well Sloan's didactic perception of the nude. Five etchings of the female nude followed in the next few years, the last two naturalistically positioning the nude amidst the trappings of a bedroom. By 1930, the unclothed single female figure was a major subject in Sloan's art. It was treated not as a vehicle for sensuality, but as a device, an armature upon which formal experiments could be constructed.

Sloan's incessant exploration of the theme during the 1930s resulted in thirty-one etchings. At this time, Sloan also made numerous sketches like the quickly drawn *Nude of 1931*, a typical example of Sloan's swift, repeated, and crossed-line graphic style. Like the first etching of the series, *Nude on Draped Couch*, these prints were consciously directed toward exploring and solving different problems, like



Model in Dressing Room, 1933
Oil and tempera on composition board,
36 x 30 inches
Gift of Mrs. John Sloan 67.2



Nude and Nine Apples, 1937
Oil and tempera on composition board,
24 x 30 inches
Purchase (and exchange) 51.41

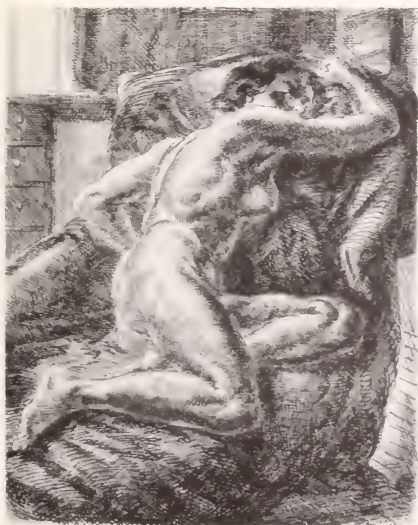
drawing a figure in shadow and controlling a curved line. Often posed next to Sloan's etching press or other details of his studio, the nudes are full-bodied and comely, while maintaining a studied distance.

Model in Dressing Room carries the clinical quality of Sloan's interest in the female nude a step further. The particulars of this scene, evoking the painting *Kitchen and Bath*, are banal and unglamorous. Its degree and handling of detail, like the mirror that reflects the elbow rather than the face, give more data than insight. The approach leaves the viewer uncertain as to whether the picture is concerned with the nude or her locale. Whereas underpainting and tempera glazes are used in *Model in Dressing Room*, linear surface modeling — the third element in Sloan's new approach to painting — is nowhere apparent. This device is clearly visible in *Nude and Nine Apples*. The broken, darker toned, often reddish lines are used to sculpt the polychromed clay-like consistency of the figure, so apparent in the reflection. Essentially following the

curves of the body, the linear strokes — especially effective in the legs of the figure — give contour and form to the variegated flesh colors, and a sense of rhythm to the sheet upon which the model lies. Linework, as Sloan called it, is a stylization that has been consistently disturbing to viewers of Sloan's later work. At times, as Sloan confessed, "the painting will look like a complete aquatint that has been inked over in etched lines."³² But the purpose of the linear device was "to give added significance to the surfaces in the light and to increase the sensation of light and shade."³³



Nude, 1931
Pencil on paper, 7³/₈ x 9¹/₈ inches
Gift of Mrs. John Sloan 51.42



Nude on Draped Couch, 1931
Etching, 6⁷/₈ x 5 7/16 inches
Gift of Gertrude Vanderbilt Whitney 31.909



Anshutz on Anatomy, 1912
Etching, 7 5/16 x 8⁷/₈ inches
Gift of Gertrude Vanderbilt Whitney 31.835

Later Prints

By 1925, Sloan was considered one of the most important American printmakers and had been acclaimed by George Bellows as the "greatest living etcher."³⁴ His prints were a source of inspiration not only to Bellows, but also to Glenn Coleman, Guy Pène du Bois, Edward Hopper, Reginald Marsh, and other artists. In Sloan's prints after 1920, one generally sees as much of Fifth Avenue as of Sixth. The city has become a more exciting and affluent place. Feminine élan is stressed more than privation. The parameters of life have

extended as his now more prosperous subjects move about in a broader and more complex space. The elevated train, the subway, Washington Square Park, and New Mexico also enter the domain of the etchings. In the early 1930s, Sloan used the medium to explore his growing interest in the female nude and to exploit the element of humor that was replacing the social comment found in his earlier work.

It is typical of Sloan's special wit that in *Reading in the Subway*, the viewer is also pro-



Reading in the Subway, 1926

Etching, 5 x 4 inches

Gift of Gertrude Vanderbilt Whitney 31.889



Knees and Aborigines, 1927

Etching, 6 13/16 x 5 7/8 inches

Gift of Gertrude Vanderbilt Whitney 31.896

vided with something to read. One is advised to rub with Sloan's Liniment and given a visual suggestion of appropriate surfaces. In *Knees and Aborigines*, a Pueblo dance in New Mexico is disinterestedly observed by a "civilized" audience whose skirts are considerably more revealing than those of the dancers. *Salesmanship* shows a caricature of Charles W. Kraushaar, brother of Sloan's longtime dealer, trying to convince well-heeled but doubting clients of the desirability of a rather gaunt, post-Cubist figuration — not the usual sort of work then handled by his gallery.

In 1937, Sloan made sixteen etchings as book illustrations for W. Somerset Maugham's

Of Human Bondage, which Sloan admired and had read more than once. He was pleased to receive a commission to illustrate this novel of self-realization. As he had researched Paris over thirty years before for the de Kock etchings, he now learned all that was pertinent to London. As in the illustration reproduced here, Sloan's etchings for *Of Human Bondage* echo the first period of his work in their detail, narrative interest, and demarcation of class distinctions. Maugham's reaction to these illustrations, which might well apply to all of the best of Sloan's prints, was that they "caught wonderfully the tang of the period."³⁵



Salesmanship, 1930
Etching, 4 x 4 3/4 inches
Gift of Gertrude Vanderbilt Whitney 31.906



Of Human Bondage, Chapter 109, 1937
Etching, 5 7/8 x 3 15/16 inches
Purchase 38.41

Portrait of Amelia Elizabeth White & Charlotte in Red Coat

The Museum now owns or has been promised gifts of what may be classified as three distinct pairs of portraits by John Sloan: *Dolly with a Black Bow*, 1907, and *The Hawk* (Yolande in Large Hat), 1910; *Juliana Force*, c. 1916 and 1949, and *Romany Marie*, 1920; and *Portrait of Amelia Elizabeth White* and *Charlotte in Red Coat*. They provide an opportunity to study the development of Sloan's approach to portraiture. Sloan made almost all his portraits for himself. The earliest portraits highlight their subjects' faces against somber backgrounds and have strong secondary focal points, such as Dolly's bow and Yolande's hat. In *Romany Marie* and *Juliana Force*, rich and

personally associative colors are introduced and there is a suggestion of their respectively bohemian and elegant milieus. Stronger color, telling detail, and graphic stylization mark *Portrait of Amelia Elizabeth White* and *Charlotte in Red Coat*. The drawing of the hands was a technical challenge avoided in the early works, and disguised in the next portraits, but surmounted in this final pair. Though executed over fifteen years apart, these later portraits utilize an almost identical formula. In both, Sloan employed his linear technique over tempera glaze. Seated in an interior space, frontally viewed and surveyed from head to knees, calm and erect, these mid-



Portrait of
Amelia Elizabeth White, 1934
Oil and tempera on wood,
36 x 24 inches
Gift of Miss Amelia Elizabeth
White 52.13

Opposite, right:
Charlotte in Red Coat, 1951
Oil and tempera on composition
board, 30 x 24 inches
Gift of Mrs. John Sloan 52.31

dle-aged women are presented as intelligent if pleasantly unemotional. Specific details in each portrait — turquoise Indian jewelry and the Navajo motifs in the blanket backdrop and Charlotte's scarf and bright red coat — arrest the vision and distinguish the portrayed personalities.

Portrait of Amelia Elizabeth White was donated by its sitter, the daughter of Horace White, the editor-in-chief of the *Chicago Tribune* and later of the *New York Evening Post*. Miss White, who died in 1972 at the age of ninety-three, lived in Santa Fe for the last fifty years of her life. She was an early supporter and exponent of the artistic achievements of the American Indians. In addition to commissioning this portrait, she, along with

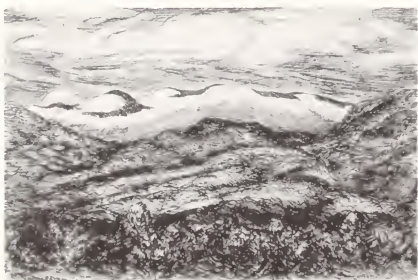
Mrs. Cyrus McCormick, supported the Sloans by purchasing his work during the Depression. Sloan dedicated *Gist of Art* to Dolly and Miss White. After Dolly's death in 1943, Sloan went to stay with Miss White in Santa Fe.

Charlotte Letteaux was a professional model and former ballerina whom Sloan painted frequently in the last years of his life. She is seen with the painting storage rack of Sloan's studio in the background. Sloan was particularly drawn to her pallor, the unusual youthfulness and clarity of her skin, which he rather dramatically transformed by his linear structuring. The movement of these strokes of paint in opposite directions in the background and in her coat invigorates the painting with a strange torsion.





Riders in the Hills, 1946
 Oil and tempera on composition board,
 19½ x 20 inches
 Gift of Mrs. John Sloan 52.32



Snow on the Range, 1937
 Etching, 4 x 6 inches
 Delaware Art Museum, Wilmington; Gift of
 Mrs. John Sloan

Riders in the Hills

Of all the American artists of accomplishment in the early decades of the twentieth century, Sloan and George Bellows were almost the only ones who never went to Europe. Sloan had refused the offer of an early employer, A. Edward Newton, to pay for his trip and had not heeded the repeated suggestions of Henri of the importance of study abroad. Thus, as Mahonri Sharp Young drolly commented, "Santa Fe was the first foreign country Sloan had visited."³⁶ Encouraged by Henri, who in 1916 had gone there in search of unusual portrait subjects, the Sloans first drove out to New Mexico during the summer of 1919 with their Gloucester friends, the painter Randall Davey and his wife (later Mrs. Cyrus McCormick). The Sloans spent the next thirty summers in New Mexico, until his health necessitated a lower altitude.³⁷ He was drawn there by the dramatic landscape and the art and customs of the area's native inhabitants.

In 1920, the Sloans bought a house in Santa Fe, and quickly became active in the community. Sloan designed floats and made costumes for the annual summer fiesta. He joined with other artists to protect the cultural and religious rights of the Indians. Offended by the idiocy and disrespectfulness of certain tourists toward the Indians, he made some of his most satirical etchings, such as *Knees and Aborigines*. In 1931 the Sloans, along with Oliver La Farge, brought a historic exhibition of Indian arts to New York City, which subsequently traveled around the country. This exhibition was the first to treat the work of American Indians as art rather than as ethnological artifacts.

In order to get away from the very artistic community of which he had become unofficial dean, in 1940 the Sloans built a house six miles outside of Santa Fe. The following year, Sloan

was given a one-man show at the Museum of New Mexico. In 1944 he was elected head of the Santa Fe Painters and Sculptors organization and five years later — at the age of seventy-three — Sloan was named president of the New Mexico Alliance for the Arts.

From the time of his arrival in 1919, Sloan depicted the New Mexico environment in prints, drawings, and paintings. But in 1925, Sloan developed an eye problem — a double-vision condition, which made it difficult for him to observe complex outdoor subjects. The condition was corrected by an operation in 1945. It is doubtful whether Sloan could otherwise have easily executed *Riders in the Hills* — one of his most satisfactory renderings of "the desert forms, so severe and clear in that atmosphere, [which] helped me to work out principles of plastic design, the low-relief concept."³⁸ Increasingly, in the last twenty years of his life, art as "ideologue," as the expression of a solved problem, engaged Sloan. In this painting, Sloan's linear markings are visible but subdued; by comparing *Riders in the Hills* and the etching *Snow on the Range* to images where the figure predominates, one realizes that the linear device is not as jarring in landscapes. In *Riders in the Hills* the use of color and line reinforces the realism of the scene, which is bathed in the roseate tones of the New Mexico hills. The incidental treatment of the figures is a potent reminder of how the focus of Sloan's art had shifted since *The Picnic Grounds* of forty years before. Almost all the narrative motifs are gone. Principles of plastic design have been substituted for Sloan's earlier humanism. His essentially Impressionist technique remained, but his concept of content was completely altered: his interest was now in solving the basic painting problem of the pleasing rendition of landscapes.

Notes

1. John Sloan, "Early Days" (autobiographical notes), *American Art Nouveau: The Poster Period of John Sloan* (Lock Haven, Pa.: Hammermill Paper Company, 1967).
2. John Sloan, *Gist of Art: Principles and Practice Expounded in the Classroom and Studio* (New York: American Artists Group, Inc., 1939), p. 15.
3. Quoted in B. H. Friedman, *Gertrude Vanderbilt Whitney* (Garden City, N. Y.: Doubleday & Company, Inc., 1978), p. 376.
4. *John Sloan's New York Scene*, ed. Bruce St. John (New York: Harper & Row, 1965), p. 38.
5. *Ibid.*, p. 39.
6. *Ibid.*, p. 306.
7. Sloan, *Gist of Art*, p. 208.
8. *John Sloan: New York Etchings (1905–1949)*, ed. Helen Farr Sloan (New York: Dover Publications, Inc., 1978), p. vii.

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- . *John Sloan*. New York: Praeger Publishers, 1971.

9. Ibid., p. viii.
10. John Sloan, NBC television interview, 13 May 1949; quoted in Peter Morse, *John Sloan's Prints: A Catalogue Raisonné of the Etchings, Lithographs, and Posters* (New Haven and London: Yale University Press, 1969), p. 141.
11. Guy Pène du Bois, *John Sloan* (New York: Whitney Museum of American Art, 1931), pp. 10–11.
12. Sloan, *Gist of Art*, p. 178.
13. Van Wyck Brooks, *John Sloan: A Painter's Life* (New York: E. P. Dutton & Co., 1955), p. 35.
14. Ibid., p. 89.
15. *John Sloan's New York Scene*, p. 297.
16. Sloan, *Gist of Art*, p. 217.
17. *John Sloan's New York Scene*, p. 349.
18. Ibid., p. 350.
19. Ibid., p. 358.
20. Ibid., p. 549.
21. Sloan, *Gist of Art*, p. 220.
22. Lloyd Goodrich, *John Sloan: 1871–1951* (New York: Whitney Museum of American Art, 1952), p. 50.
23. Sloan, *Gist of Art*, p. 241.
24. Ibid., p. 151.
25. Ibid., p. 250.
26. Ibid., p. 262.
27. *Village Voice*, 2 March 1961.
28. Quoted in Hermon More, Lloyd Goodrich, et al., *Juliana Force and American Art*, exhibition catalogue (New York: Whitney Museum of American Art, 1949), pp. 56–57.
29. Ibid., p. 12.
30. F. Scott Fitzgerald, *The Beautiful and Damned* (New York: Charles Scribner's Sons, 1922), p. 27.
31. Sloan, *Gist of Art*, p. 290.
32. Ibid., p. 141.
33. Ibid., p. 140.
34. Quoted in Charles H. Morgan, *George Bellows: Painter of America* (New York: Reynal & Company, 1965), p. 242.
35. Quoted in Morse, *John Sloan's Prints*, p. 312.
36. Mahonri Sharp Young, *The Eight* (New York: Watson-Guptill Publications, 1973), p. 60.
37. The exceptions were the summers of 1933, when the Sloans were too impoverished to travel, and 1951, Sloan's last summer, which was spent in Hanover, New Hampshire.
38. Sloan, *Gist of Art*, rev. ed. (New York: Dover Publications, Inc., 1977), p. XLIV.

Paintings and Drawings in the Permanent Collection

The Picnic Grounds, 1906–7

Oil on canvas, 24 x 36 inches

Purchase 41.34

Dolly with a Black Bow, 1907

Oil on canvas, 32 x 26 inches

Gift of Miss Amelia Elizabeth White 59.28

The Hawk (Yolande in Large Hat), 1910

Oil on canvas, 26 x 32 inches

Promised 50th Anniversary Gift of the John Sloan Memorial Foundation

Kitchen and Bath, 1912

Oil on composition board, 24 x 20 inches

Gift of Mr. and Mrs. Albert Hackett 60.44

Before Her Makers and Her Judge, 1913

Crayon on paper, 16½ x 25 inches

Purchase 36.38

Backyards, Greenwich Village, 1914

Oil on canvas, 26 x 32 inches

Purchase 36.153

Juliana Force, c. 1916 and 1949

Oil on canvas, 32 x 26 inches

Promised Gift of the John Sloan Memorial Foundation

The Blue Sea—Classic, 1918

Oil on canvas, 24 x 30 inches

Purchase (and exchange) 51.39

Romany Marie, 1920

Oil on canvas, 24 x 20 inches

Purchase (and exchange) 51.40

Sixth Avenue Elevated at Third Street, 1928

Oil on canvas, 30 x 40 inches

Purchase 36.154

Nude, 1931

Pencil on paper, 7¾ x 9⅞ inches

Gift of Mrs. John Sloan 51.42

Model in Dressing Room, 1933

Oil and tempera on composition board,
36 x 30 inches

Gift of Mrs. John Sloan 67.2

Portrait of Amelia Elizabeth White, 1934

Oil and tempera on wood, 36 x 24 inches

Gift of Miss Amelia Elizabeth White 52.13

Nude and Nine Apples, 1937

Oil and tempera on composition board,
24 x 30 inches

Purchase (and exchange) 51.41

Riders in the Hills, 1946

Oil and tempera on composition board,
19½ x 20 inches

Gift of Mrs. John Sloan 52.32

Charlotte in Red Coat, 1951

Oil and tempera on composition board,
30 x 24 inches

Gift of Mrs. John Sloan 52.31

A selection from the 140 etchings by John Sloan in the Museum's Permanent Collection will be included in the exhibition.

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